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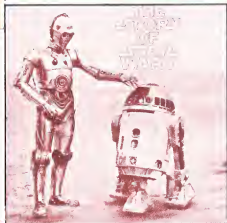


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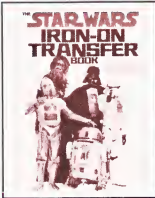
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THE OUTER LIMITS Creatures from this popular Terrorvision show ranged from a droid with a glass hand, who warns of an invasion, to Power People, Brain Beings and a Cute, Quaint Queen Bee from the episode "ZZZZZ!". Tribute to a series as heavy on ideas as they were on Things.

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SPECIAL EFFECTS The efforts behind the creation of those incredible "effex" for 2001: A SPACE ODYSSEY and STAR WARS are pedestrian compared to what Doug Trumbull did for CLOSE ENCOUNTERS OF THE THIRD KIND. Trumbull's trickery is sure to make you tremble.

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THE STAR WARS ROBOTS Three-pio and Artoo Detoo are the Humanest Humanoid and most Sympathetic Servomechanism you ever saw. The problems of being Mandroids are explored when we take you inside their insides and learn of robots who thirst for water not oil!

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CREATURES OF THE DEEP Soggy Sea Stories of Mini-Men & Minnie the Mermaid, Amphibious Dinosaurs & Alligator People, Creature from the Black Lagoon & Dracula of the Deep & the sea beasts who destroyed Tokyo. Scaly Screammers, Crusty Crustaceans & Finny Fish Folk.

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RARE TREATS Frightening fotos of two hideous horrors from the Italian Epics, THE EM-BALMER & THE VAMPIRE AND THE BALLERINA. Skull faced maniac subdues a girl he plans to embalm while one of his less successful attempts laughs at the bizarre scene. Don't miss this one!

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Killer "Chameleon" with a rifle that's no trifle.

takes over the laboratory, enslaves the scientists & technicians and eventually threatens the nearby town!

The special effects were marvelous. The expertise ranged from "black, smoking, shapeless blobs" to misshapen humanoids like the Venusians of "A Feasibility Study" or the barbarian ape-things of "Fun & Games" or one of the strangest tales ever told—

"the man who was never born"

Earth in the year 2148 is a dead planet. No cities, no people—only desolation.

A young astronaut spins thru a dimension warp and finds himself in the future. Only a lone survivor, a misshapen thing which no longer looks like a man, is there to greet him . . . for this is The Last Man, the caretaker of humanity's memories and the physical example of its mistakes. When asked by the astronaut how this all came to be, the Survivor replies:

"When the concern of man is only in preparation for defense against himself, he is not prepared for the unforeseen. An extraterrestrial microbe was discovered & corrupted by a renowned biologist for his own ambitious reasons. There

were side effects which produced genetic changes and inhibited our ability to reproduce. The only positive cure was in *preventive* medicine. But man was too busy going to the moon, too busy clubbing his brothers over the head with his newfound toy—the atom—to anticipate & resist the parasite that was to suck out his right to immortality!"

Martin (SPACE: 1999) Landau played Andro, the last survivor of Earth, who goes back into time with the young astronaut to try to change man's dreadful destiny—and does!

But, irony of ironies, he creates a future in which—he never existed! If he had failed, his world would have come. But he changed the future . . . and he was never born!

brains, bees & time-keys

Creature after creature appeared before us from THE OUTER LIMITS, each more terrifying than the last—

In "Production & Decay of Strange Particles," for example, an atomic reactor runs amok as a thing or *things* from the weird world of subatomic particles—fragments of atoms, smaller than the imagination can picture—take on a life of their own and nearly create an atomic holocaust!

"The Guests" are human beings who are held captive in an old house where time stands still and a terrible *brain creature* delves into the minds of trapped human beings, seeking an answer to a mathematical equation which will reveal the ultimate destiny of humankind. When they leave the house, the people begin to age as Time catches up to them (similar to the aging process in James Hilton's LOST HORIZON).

Accidentally sucked from a "world" which hovers just above the ceiling of our universe, a world which is a strange amplification of light, an eerie creature offers "The Bellera Shield" to a young scientist. Based on a short story by sci-fi ace Arthur Leo Zagat, it offers an ending which ranks as one of the most chilling ever conceived . . . a modern form of burial alive! The shield is a force field which is impenetrable and would make the nation which possessed it the strongest on Earth. The scientist's selfish wife tries to destroy the alien and steals the shield for her husband. When she demonstrates the shield on herself, she cannot remove it! She finds herself imprisoned in an invisible glass wall . . . because the shield was activated by the living body of the alien!

After gaining human form, a queen bee tries to mate with a scientist to produce a strain of super-bees in "ZZZZZZ."

"The Human Factor" might have been better called The Chill Factor. At a secluded Army base in Northern Greenland, a psychiatrist (Gary



Horrors of The Outer Limits. A Fan poses in suit he'd just bought at Projects Unlimited auction several years ago. Monsters posed behind him were not auctioned; they were Forry Ackerman & Jim (with the dark glasses) Warren, and nobody would make an opening bid on them of 1¢. Which is rather strange, considering how many readers are always anxious to put in their 2¢ worth with the Editor or Publisher...

Merrill), in an attempt to understand what is disturbing a young major (Harry Guardino), utilizes a machine which enables him to link minds with his patient. He knows that the problem stems from an expedition in which one man fell into a crevasse and was not rescued—whereupon this apparition appears to haunt the expedition's commander, the major. A short circuit causes an accident and a brain transfer occurs. Both men find their minds switched into each other's bodies!

the sixth finger of the glass hand

Some stories did not deal with *physical* monsters.

Qarlo, a soldier from 1800 years in the future, outwardly appeared to be a brawny middle-aged man. (Michael Ansara played Qarlo in "Soldier," adapted from an S.F. story.) Inside, however, Qarlo was quite different. He had been raised by an all-powerful state which bred such as Qarlo in hatcheries! As a professional warrior, Qarlo had only one mission in life—to destroy his enemies!

"O.B.I.T." was a top-secret spy machine which was able to watch over every worker in a top se-

curity center . . . and anyone else in the world! It was actually an alien plot which had spread all over the world . . . Big Brother, OUTER LIMITS style!

Donald Pleasance portrayed a professor who, after undergoing surgery, was able to harness the electrical power of his brain and with a look could electrocute his enemies.

Robert Culp starred in several OUTER LIMITS episodes. In "Corpus Earthling" he tried to save the Earth from extraterrestrial rock-creatures. In "Architects of Fear" he portrayed a scientist who believed so strongly that we needed a dramatic foe to unite all the world powers toward a common cause that would ultimately result in world peace, that he *became*, thru plastic surgery & advanced scientific techniques, an alien! And in "Demon With a Glass Hand," in the historic futuristic Bradbury Building built by Forry Ackerman's grandfather, George Wyman, Culp was an amnesia victim hunted by ruthless killers. Only his glass hand held the secret to his memory. Eventually it taught him that it was a computer and that he was the last hope for humanity. Earth was invaded and all the human beings of the entire world were projected into another dimension. Only Culp could bring them back—if



Beware the "Keeper of the Purple Twilight!"



Jim Danforth-animated sand-shark from "Invisible Enemy" rears its head.

he was not killed by the invaders!

In "The Sixth Finger" star David (*Invisible Man*) McCallum played a Welsh coal miner who became the guinea pig in a geneticist's experiment to speed up human evolution to the year 1,001,963 A.D. His intelligence was boosted incredibly... and changes occurred in his body. His forehead swelled to the size of a watermelon and a sixth finger grew on each hand. Soon he outgrew the ant-like humans surrounding him.

sea-son's greetings

From the depths of the ocean in "Tourist Attraction" a sea monster was discovered with a high degree of intelligence & the ability to communicate with others of its kind. The plastic & rubber outfit used for filming this episode could accommodate a man who, equipped with under water breathing apparatus, propelled the "fish" thru the water. The diver, during filming, was to signal by clapping his hands when he wanted to come up for air. Unfortunately, he clapped after a rather funny scene and the crew thought he was clowning, applauding himself. They got him out of the water just in time.

Many of us have explored under the sea and a like amount of people have wanted to travel to the stars. How about you? Want to escape your everyday troubles and take a—

"Joy Ride?"

trip (out) to the stars

A group of people enjoying themselves in the Jollyland amusement park are given complimentary tickets to the Space Ride by a man dressed like an alien from another world.

The ride is more than they bargained for.

The explosion of takeoff & the violent effect of G-force is so realistic that they lose consciousness. When they awaken... they are in outer space.

For real!

"This was converted into a real space vehicle during the hours Jollyland slept... Welcome to the universe!" states the alien, who is called an Emphyrian.

When a hysterical young girl lunges at the Emphyrian and attempts to claw off his supposed mask they realize the truth of her words: "It's not... a... mask!"

He explains that their destination is the asteroid Tythra in his solar system. Tythra is in many respects very similar to Earth and will provide a comfortable world on which the humans can live. Since they will colonize it.

Why?

secret of the cosmic kidnappers

The Emphyrians cannot survive Tythra's atmosphere. The effect of an Earth-type atmosphere



From this closeup you can understand why the episode was called "Architects of Fear."

on them is roughly equivalent to what one would suffer from a heavy exposure to radiation. At most, the pair of Emphyrians who have abducted them could hope to live another 6 months.

When the humans try to reason with them, they learn a terrible truth: the asteroid Tythra is destined to crash into Emphyria and cause a galactic disaster!

"Like the game of billiards," the alien explains, "Tythra will hit Emphyria, knocking it out of our solar system. It, in turn, will collide with a planet in another system—your Earth. This will happen within 82 years of our time, 304 years of your own. None of you will live to see it happen but there is no mistake . . . But it is possible to board Tythra and control its course."

The Emphyrians designed the machinery—an electromagnetic counter-force generator—to shift Tythra into a safe orbit and maintain it there. The people in that spacecraft were abducted to set it up and operate it.

Only one person in the group is a scientist, the rest are a common cross-section of humanity. What right do the Emphyrians have to ask them to waste the rest of their lives out in nowhere?

Unlike the humans who sacrificed themselves in "A Feasibility Study," this group is reluctant to sacrifice themselves to an experiment



Special effects wizard, Wah Chang, shows his original conception of the Emphyrian from "Joy Ride."



Like Robert Culp, you'd be afraid too if you were involved with the "Architects of Fear."

which would not prove itself for over 300 years.

They must come to grips with their values.

"You were picked with care," continues the alien, "not at random. The result of looking into your minds and seeing that you had the least to lose by leaving Earth. And the most to gain by being given a second chance on another planet."

Some chose to go while others elect to return to Earth. Thus humankind's most valuable freedom, the freedom of choice is exercised. The alien will find others who will willingly go. For have not some of you stared up at the stars, wondering if the stars above might provide a better life? And would not some of you give the rest of your days to protect 2 inhabited planets?

out of control

Perhaps the Control Voice said it best at the beginning of the program:

"All men are on an island, marooned on a mote of dust in the infinite. Five hundred thousand centuries of isolation on the third planet of a minor star . . . and at a crossroad, where humanity stands today, poised between the universe & the graveyard, the exploration of space and nuclear annihilation. But only to history are we human-

ity. To ourselves we are individuals, making small needful decisions in the teeth of great unalterable events . . . and seeking escape in fantasy . . . in the safe thrills & sham challenges found in an amusement park. For where else can a man still sail uncharted seas? Or explore a wilderness? Fulfill the role of hunter & provider? Or journey to the stars?

the being from beyond

The very first OUTER LIMITS episode starred Cliff Robertson in "The Galaxy Being" and it set the tone for all the adventures which were to follow. The story involved a strange alien—a collection of electronic impulses—who materializes on the scanning screen of a radio station owner (Cliff Robertson) who has been experimenting with microwaves to bring in weird signals from the constellation Andromeda. When Robertson leaves, temporarily, to attend a party in his honor, a substitute announcer boosts the transmitter power, causing the cosmic creature to crash thru the screen, creating havoc & death (unwittingly with its radiation powers) in its search for Robertson. The creature disappears voluntarily at the finish but only after an awesome demonstra-

YOU ARE OFF LIMITS!



Fear Today & Gaunt Tomorrow—that's what happens if you meet up with the "Architects of Fear."

tion of its powers & a warning that there are forces in the universe beyond anything the brain of man can conceive.

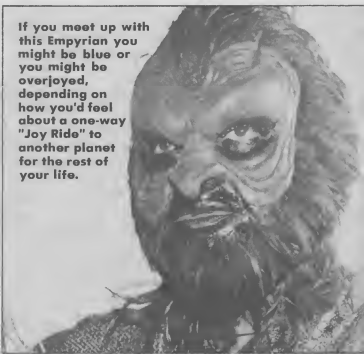
So we have come full circle.

When we entered *THE OUTER LIMITS* we more often than not had no greater monstrosity than ourselves to fear. We are our greatest enemy. The aliens were most often peaceful, intelligent creatures who were shocked by our barbarism. For each "Feasibility Study" there was a "Joy Ride." For each thing which crawled "Out of the Woodwork" there was a "Galaxy Being." For each "Corpus Earthling" there was a "Moonstone."

If we learned nothing else from *THE OUTER LIMITS* we did learn that the planet Earth is a speck of dust remote & alone in the void. There are powers in the universe—inscrutable & profound. Fear cannot save us. Rage cannot help us. We must see the stranger in a new light—the light of Understanding. And to achieve this, we must begin to understand ourselves & each other.

END

If you meet up with this Empyrian you might be blue or you might be overjoyed, depending on how you'd feel about a one-way "Joy Ride" to another planet for the rest of your life.



CLOSE ENCOUNTERS

SPECIAL EFFECTS

5-STAR CINEMIRACLES

4 STARS are as high as ratings of excellence usually go. But, when a film rises above & beyond even the extraordinary, then extraordinary designations & awards have to be designed for it.

METROPOLIS, Fritz Lang's 1926 vision of the 60 million population super city of 2026, was perhaps the first 5-Star special effects film.

KING KONG (the first KONG, of course, the true KONG; the 8th Wonder of the World created by Cooper & Schoedsack, O'Brien & Delgado) rated the 5th star.

In modern times, 2001: A SPACE ODYSSEY and STAR WARS qualified. It was rewarding to see STAR WARS, a film whose stars were Special Effects, receive the enthusiasm of the voting members of the American Film Institute as one of the 10 Best Pictures of All Time . . . and, on TV, see it cheered by a jam-packed audience including Steven Spielberg, George Lucas, Fay Wray, Gary Kurtz and THE PRES. OF THE U.S.!

after the odyssey

Stunned audiences, a decade ago, felt they had seen the ultimate in A SPACE ODYSSEY. In fact, it was billed as "The Ultimate Trip".

Douglas Trumbull's next venture into space didn't outdo the effects of "2001" but Trumbull by no means slackened his pace with the interplanetary effects he created for SILENT RUNNING.

"The magic Douglas Trumbull brought to the motion picture screen by his special photographic effects for 2001: A SPACE ODYSSEY," it was recorded, "reached dimensions previously unapproached. Yet the visual effects he created & supervised for CLOSE ENCOUNTERS are, in his own words, 'an extension' of that."

An extension of "that"!

How extended can one get?

How far out? How fabulous? What's the result if you voyage to the end of space (even

if only in your imagination) and then, paradoxically, want to go beyond?

Doug Trumbull has pretty well answered that question in *CLOSE ENCOUNTERS*. Under the supervision—the *super vision*—of Steven Spielberg.

"From the start," says Spielberg, "Trumbull was my only choice for the job." But Spielberg was concerned: might he be unwilling to create special effects for others since, following his triumphant contribution to Kubrick's film, he had turned to filmmaking himself as a director and designer of outer space hardware, planetary bodies, etc.? Mightn't Trumbull prefer to reserve his special abilities for the furthering of his own projects?

Spielberg was reluctant to ask Trumbull for fear he might be turned down.

But after trying—and failing—to find another qualified creative talent for the incredible task, Spielberg hesitantly but of necessity returned to his first choice.

Trumbull, "When Steven detailed the project to me I was immediately enthusiastic," he recalls. "I've had it in mind for some years to do a UFO picture myself so Steve's story naturally struck a responsive chord in me. The idea of creating out of this world craft with what Earthly materials we have at our disposal, I found very appealing. Especially the really challenging part—of convincing worldwide audiences that the screen UFOs are real."

They've come a long way, baby, from the by-now-primitive Saucers of *THE DAY THE EARTH STOOD STILL*.

—Of EARTH VS. THE FLYING SAUCERS.

—Of the Metalunans' ships in *THIS ISLAND EARTH*.

—Of even the memorable astronauts' saucer-shaped spacecraft that went out to Altair 4 in *FORBIDDEN PLANET*.

And would you believe that (so I was told: I've yet to see it with my own eyes) the magnificent monumental marvelous miraculous & downright devastating *MOTHERSHIP* in "CE3K" is only about 4 feet in diameter?!

It was last seen sitting, I was told during the press conference in downtown Los Angeles toward the end of November, on the desk of Doug Trumbull.

Sitting? *Unprotected?*

Not inside a bulletproof glass dome?

Not surrounded by barbed wire? (Electrified, of course.)

Not guarded by plainclothesmen from Lloyds of London, a couple of SWATmen, a robot or two and, just to be on the safe side, a wookiee?

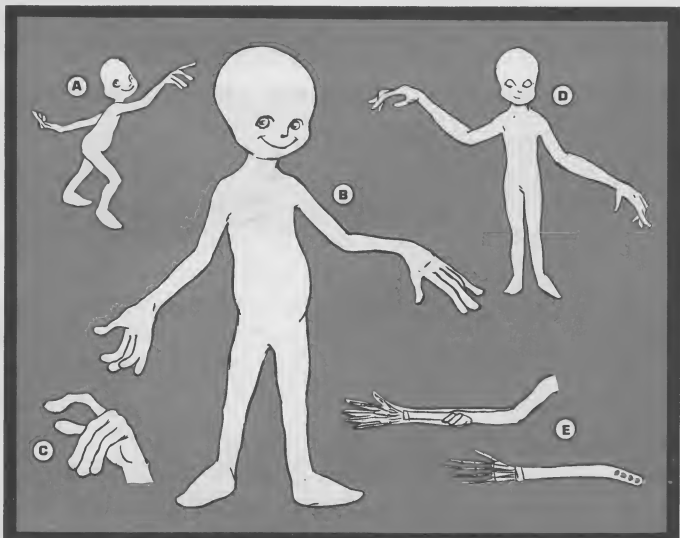
Would they leave the *Kohinoor* diamond unguarded?

Would they neglect to lock the door to the Mint?

Would I put *Bela Lugosi's Dracula* ring on the dashboard of my car and leave the keys in the ignition?

The Mothership, that diamond-ruby-sapphire-emerald-turquoise-tourmaline-only-agate & Mother-of-pearl ship, was the creation of one Greg Jein.

For years I've been encountering him at sci-fi, fantasy & film conventions. He's usually been found behind a dealer's table, smiling, self-effacing, quietly offering such wares as stills & posters. I've had several close encounters with him, always very pleasant. I wonder if I'll ever see him again?—in the role of a huckster, I mean, at an sf or film-con?



Preliminary Sketches from which the "Goblin" Aliens were "Hatched". The Principal Prototype (B). (A) & (D)—Disney-like, Elfin Concepts. (C) Long tapering fingers. (E) The elongated limb extensions.

The Los Angeles Science Fantasy Society, I understand, proudly boasts him as a member.

The Museum of Imaginative Movie Memorabilia is proud to display a Lon Chaney Sr. makeup kit, animation model dinosaurs from KING KONG and WHEN DINOSAURS RULED THE WORLD, Fritz Lang's monocle, Peter Lorre's wristwatch, a LOGAN'S RUN gun, a STAR TREK phaser, a head of the Metaluna Mutant, the Ymir from 20 MILLION MILES TO EARTH, a 600-hour recreation of the METROPOLIS robotrix & scores of other props from imagi-movies (see feature about the Museum in issues #142 & 143 of FAMOUS MONSTERS OF FILM-LAND magazine). But so far there's a vacant spot with a plaque reading *Created by the Jeinious named Greg*. Hint hint!

closed encounters

Never before was such special effects work created in such super-secrecy.

Not for DELUGE.

Not for THINGS TO COME.

Not for WAR OF THE WORLDS or THE TIME MACHINE.

Employees were frequently changed in order to avoid leaks.

There is no truth to the rumor that hitmen were given contracts on anyone working on the inside for more than a week.

(That comes with the sequel.)

For the demanding needs of "CE3K", Trumbull & Co. took over an entire 13,500-square-foot building.

The building was converted into a complete movie studio!

Trumbull Films . . . which should have a motto, "We produce the Wonders of the World" (to which reasonably could be added, "This World—and Any Other that

Might be Imagined!")

Installed in the "instant studio" were rooms for:

Developing . . .

Optical printing . . .

Editing.

Elaborate filming "stages" with tracks for "dollies" running not only in the usual direction—horizontally across the floor—but vertically! As one operator said, "Trumbull's dollies sometimes drove us up the walls!"

Electronically operated control booths.

A wood shop . . . a metal shop . . . a paint shop—and another shop for constructing miniature sets.

"There also," Trumbull said, "were special areas of the 'studio' created to maintain the intricate cameras & lights and to carry on our continuous experiments with the new processes, techniques & equipment involved."

the wizard of ufo's

Trumbull, the Wizard of Ah's, checked out the tornado sequence in THE WIZARD OF OZ, then set about creating his own tumultuous effect. When those titanic smoky turbulences roll menacingly toward you from the Indiana & Wyoming skies, those aren't clouds of vapor you're seeing, they're *under water* pigments diffusing in a tank! Truth! Day for Night? This is a case of Water for Sky! And you gotta admit it works, doesn't it? Hair-raisingly scarily so.

Shapes were often put on the screen where in actuality no shapes existed.

How was this possible?

Trumbull explained to a couple of *Newsweek* reporters:

"We used very sophisticated fiber optics & light-scanning techniques to modulate, control & color light on film."

"Putting a UFO on screen is like photographing God."

"But we had to be down on Earth with totally believable



Intense Light Sources rival Miniature Suns.



A Starship like an Upsidedown Coliseum during Night Time Olympics

illusions so the general look we went for was one of motion, velocity & luminosity.

"And brilliance."

Brilliance for certain. In both senses of the word.

Perhaps never before have so many kilowatts been poured into a production.

"What fire was to *THE TOWERING INFERNO*," observed film critic Weaver Wright, "electricity was to *CLOSE ENCOUNTERS*."

Reviewer Spencer Strong saw it in much the same light. "What the sea did for *THE POSEIDON ADVENTURE* and the air for *AIRPORT*, illumination contributed in a large part to the special effectiveness of *CLOSE ENCOUNTERS*."

Jack Kroll & Martin Kasindorf described the amazing Mazda achievements as "marvelous kinetic light sculptures."

Ah, that Thomas Alva Edison might have lived to see the miracles his light bulbs wrought!

zep code

In 1930 Mia Farrow's Mother, Maureen ("Me Jane, You Tarzan") O'Sullivan was the heroine of a scientificmusical-comedy about a trip by rocketship to Mars called *JUST IMAGINE*. (The Martian aliens were a Jekyll-Hyde race of exotic females & brutish males.)

For the towering stratoscrapers of New York 1980 an entire zeppelin hangar was utilized.

Time marches—or perhaps rockets is the more appropriate term—on and nearly half a century later a boarding house for blimps is once again required. For the climax of "CE3K".

A huge hangar was finally found which once berthed a dirigible in Mobile, Ala.

For *A SPACE ODYSSEY* Trumbull had constructed a giant 90-foot screen.

For CE3K he exceeded himself by 10 feet:

After draping the walls of the "zep-set" with funeral

black velvet, he instructed his workmen to construct a screen 100 feet wide & close to 13 yards high.

This superscreen was used for front-&-rear projection and for horizon shots.

The next Guinness Book of World Records may possibly include the special effects of "CE3K" for it has been reported that no less than 50 different exposures were required for some of the most spectacular effect frames!

the saucerions

The first 2 aliens seen on the screen were, we understand, marionettes.

The "babies", the "goblins"? Speculation still runs rife and had not been pinned down definitely at time of going to press.

Some say: Mexicans.

Some say: young children—all girls.

One thing has been established for certain: the principal alien is not someone in a suit nor is it an animated armature.

The lovable Otherworld Person is a hydraulically operated puppet!

It was created by Carlo Rambaldi, whom some people have never forgiven for his construction of Dino Kong. But this publication's editor feels personally that with the Adorable Alien, Signor Rambaldi has redeemed himself. In fact, won his crown in Heaven.

Trumbull's next special effect project? What Gardner Hunting dreamed of in his novel "The Vicarion" in the 20s: 3-D hologrammatic moving pictures, completely engulfing the spectator, putting the audience in the action.

All aboard
for Arcturus, Aldebaran & Andromeda!

SEE FAMOUS MONSTERS OF FILMLAND 20th ANNIVERSARY ISSUE (ON SALE FEB. 2) FOR MORE ON "CLOSE ENCOUNTERS"!



THE AMAZING STAR WARS ROBOTS

great gart, they're almost human!

ENJOYED A DROID LATELY? Then obviously you've seen STAR WARS. And been enchanted by that Laurel & Hardy team of automatons, C-3PO (Threepio for short) & R2-D2 (Artoo Detoo).

Inside that 50-pound Capekian suit of "armor," the shining "skin" of Threepio, was 31-year-old English actor Anthony Daniels.

It is questionable if Lon Chaney Sr., with his heavy hump & steel braces to portray Quasimodo in *THE HUNCHBACK OF NOTRE DAME*; or Chaney's son as Kharis, wrapped in the gauze of the Mummy and soaked with liquefied Fuller's earth, sweat pouring from his pores; or Boris Karloff laboring under the Kleig lights as the Frankenstein monster;—it is questionable if any of these greats of the past ever suffered more for their art than Anthony

Daniels was required to for his role as Threepio.

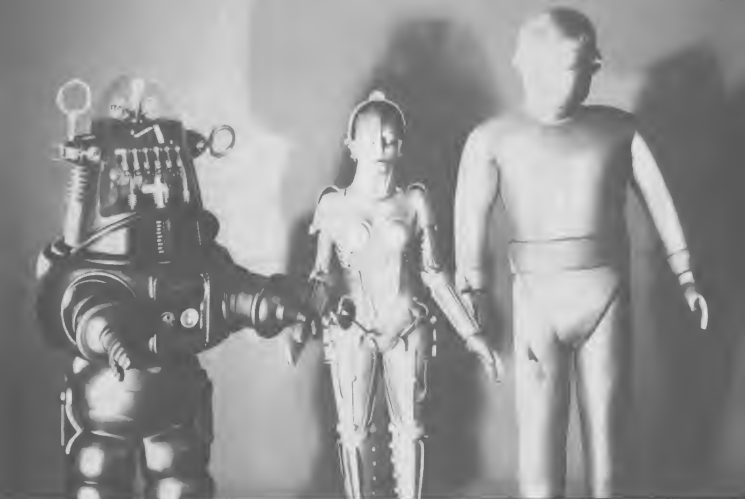
The "costume" consisted of vacuform plastic & vulcanized rubber, fiberglass and a mixture of metals, steel & aluminum.

Weight of the gear: half a hundred pounds.

Criminals confined in "solitary" or prisoners on Devil's Island thrust into bell-holes may scarcely have been more uncomfortable.

"Sometimes they forgot there was a human being inside Threepio," Daniels told Aljean Harnetz, a friend of *EM*'s editor. "It didn't occur to them that, like the rest of the cast, I required food & drink!"

Asked how it felt to be shut up for hours at a time in the metallic body of C-3PO, actor Daniels declared that he wouldn't envy the life of a Droid... even if he could



Two Kings & A Queen: Robby... Ultima... Gort. Recreated from the originals by the genius of William Malono. (Robert Short assisted on the reconstruction of the Metropolis Robotrix, on which 600 hours were expended. It is now the centerpiece of the Ackermuseum of Imaginative Memorabilia.)



**Inside Arttoo:
Kenny Baker.**

get drunk on highgrade oil occasionally or have a bubble bath in the best petroleum products.

the phantom of the space opera

"It was ghostly," he said. "Not to mention ghostly. I'd be standing next to one of my fellow players but I couldn't see him or her because, you see, I couldn't turn my head more than 20 degrees in either direction. It was tunnel vision with a vengeance. Like some people imagine death to be: a phantom among the living but unable to communicate with the world left behind."

3 persons deserve credit for the design of C-3PO:

Ralph McQuarrie, production illustrator for STAR WARS.

Norman Reynolds, Art Director.

And (the lady's touch) talented sculptress Liz Moore.

As an aside, in the last year of his life I asked Fritz Lang, the director of METROPOLIS, who had dreamed up the design of the fabulous robotrix that graced the film. The feminine automaton that he personally referred to as "the false Maria." In the novel the inventor Rotwang, thru the voice of the novelist Thea von Harbou, calls the robotrix Futura. And, a moment later, Parody. In the subtitles of one screen version she is called Parody; in another, Efficiency.



Gesticulating Jawas, the cowed scavengers of the sandworld Tatooine, dicker over the price of a couple of servomechanisms—one of which is R2-D2. This sequence is one of the various comic reliefs in **STAR WARS**, which is fun as well as frantic action & fabulous special effects.

From the initials of the Studio that brought her to life—UFA—the Universum Film Aktiengesellschaft—the Universal Film Association—I formulated my own name for her:

**ULTIMA
FUTURA
AUTOMATON**

'I asked Fritz Lang who first envisioned the Metropolis Robotrix on paper and he replied: "I did."

enter: artoo deloo

Threepio is only half the show as far as the robots go. Droids, as they are called in **STAR WARS**—sci-fi shorthand for "androids."

The other outstanding mechanicharacter is R2-D2.

I think that no one would deny that Huey & Dewey, the drones with personality in **SILENT RUNNING**, were the inspiration for Artoo Detoo. (And by the way, in the world of indexed numbers that was foreseen for 1980 back in 1930's trip-to-Mars scientific film **JUST IMAGINE**, Maureen O'Sullivan was known as LN-18 and

there were such other characters as J-21, RT-42, Single-O... and the pet dog, K-9!)

In the words of *New York Post* Entertainment feature writer Robert Kerwin, "For R-2 they recruited 3'8" Kenny Baker and built a little machine model—which is a cross between a fireplug & vacuum cleaner—fitted it with lights & dials & suction legs and poured Baker into it. R-2 comes off as a squat cuddly fellow who burps & chirps, whistles & tweets."

TWO THREEPY PEOPLE

Some see Threepio as a humanoid Bud Abbott and Artoo as a latterday Lou Costello disguised in metal.

Newsweek sees the pair as "a gold-encased humanoid with an endearingly prissy English accent" & "a kind of blue-collar robot shaped like Yogi Berra, who speaks in an eloquent blend of Tarzan's chimp & Long John Silver's parrot."

Aljean Harnetz sees C-3PO "like an upright gold crustacean, first seen scuttling across the desert of a mediocre planet, worrying about being lost & Godforsaken and getting sand in his

"Don't cry—You'll rust!"



Immaculate robot C-3PO is upset by having been dirtied up. Ben Kenobi & Luke Skywalker try to soothe his jangled wires (er, nerves).



The Jawas, junkmen of the Tatooine desert, cart off Artoo Detoo.

machinery." (One wonders which God is regarded by robots as the true one—Karel Capek or Isaac Asimov? Not to overlook, in the pantheon of droidic deities, Ray Cummings, Jack Williamson, Eando Binder, Edmond Hamilton et al.)

Ben Burtt was the voice of Artoo—snoring, snorting, making Bronx cheers, coughing, contorting the human vocal chords as they had perhaps never been contorted before. To this conglomeration of sounds were added the electronic tones of a music synthesizer, the noise of dry ice being scraped against metal... in short, anything that worked to make a twonky-like servomechanism believable. Sighs meant fright; eeks, information; excited whistles, expressions for emotional situations.

Tony Daniels was the voice of C-3PO.

They contributed so much to the entertainment value of STAR WARS that we're sure one day statues will be erected to the memories of C-3PO & R2-D2 in Droid City, capital of Capekia. In fact, we'd bet our bottom kopeck on it.



Those honks & hisses ain't love & kisses. What Artoo Detoo is saying, translated from Droidian, is: "Don't metal with my pal Threepio or you'll get a bust in the kisser, buster!"

the 7 seas
(and a few lakes & lagoons)
give up their secrets in—

CREATURES OF THE WATERY DEEPS

by dennis billows

OCEANIC OGRES! Seas full of scary scaly things! Lakes & lagoons under eerie moons, disgorging only Gorgo knows what—!

We know that gargantuan monsters roamed the seas after the birth of the world.

Sharks **BIGGER** than the terror in **JAWS**! Turtle-like reptiles, called **PLESIO-SAURS**, so large they reached up to 50 feet in length and their heads measured up to 10 feet long!

The long-necked **ELASMOSAURUS** grew up to 47 feet in length and could snap **PTERANODONS** & **PTERODACTYLS** out of the air with a whip-like snap of its razor-sharp jaws!

From the reality of such beasts, fantastic films were born. And why not? What better

place to search for horror movie material than the mysterious ocean...the cradle of life...the—

birthplace of monsters!

Across the motion picture screen have swam, stomped and terrorized:

THE BEAST FROM 20,000 FATHOMS!
GORGON!

THE GIANT BEHEMOTH!
IT CAME FROM BENEATH THE SEA!

And countless other finned, gilled & scaled horrors to thrill you—to chill you!

The scientists believe that these aquatic prehistoric monsters became extinct when the oceans gradually cooled and they could not adapt to the new climate... **WE KNOW THAT THEY LIVE ON!**



The gentleman's not for boiling! Victor Lundin portrays a Lobster Man from a crustacean era planet in segment of the TV series *Voyage to the Bottom of the Sea*.



Swing Your Partner! In GODZILLA VS. THE SEA MONSTER (1966) Ole Goddy gets carried away with his act in battle foto taken at great hazard to the photographer.

Hidden in a few isolated spots around the globe, where the climate has changed very little over the past million years, the prehistoric monstrosities of Skull Island in *SON OF KONG* (1933), *THE LAND UNKNOWN* (1957) and *THE LAND THAT TIME FORGOT* (1975) still walk, fly & swim!

leviathans from lost worlds

These beasts menaced only those luckless humans who were cast upon their forboding shores . . . but there were others not content (or not allowed!) to stay in their "lost worlds."

Many of the giants which threatened humanity were due to humans' curiosity as they sought to learn the secrets of nature. And filmmakers used our ages-old fear of things we do not understand to bring horror to the giant screen.

Sometimes we were warned against the dangers of science without proper safeguards ("He meddled with things man was meant to leave alone!"). But more often it was an accident—like the Atomic Bomb in the Arctic which released *THE BEAST FROM 20,000 FATHOMS* (1953), based on the Ray Bradbury story "The Foghorn," and animated by the genius of Ray Harryhausen. After it attacked & nearly destroyed New York, it met its ironic fiery end thru a marvel of science (a radioactive isotope) and was cremated in an amusement park conflagration.

Another slumbering Arctic giant also met its bitter end. When the runaway planet *GORATH* (1962) threatened to collide with Earth, giant rocket-nozzles were built at the north pole which were so powerful they could move the Earth out of Gorath's path. Awakened by the heat & vibrations of the nozzles, a monstrous seal appeared. But it was at last destroyed.

VARAN THE UNBELIEVABLE (1958) was disturbed by the de-salinization of his salt-water lake before he was driven back into the sea.

It's a miracle that London still stands, since the amphibious *Brontosaurus of LOST WORLD* (1925), *THE GIANT BEHEMOTH* (1958) & *GORGO* (1959) all attempted to level that city!

But what's more remarkable is that the island of Japan hasn't sunk under the weight of the tons of mammoth leviathans which seem to find this place the choicest spot in the world for battling each other!

In 1966 Ray Harryhausen animated a giant turtle in *ONE MILLION YEARS B.C.* (1966) but it was Japan's great contribution to oceanic lore—*GAMMERA THE INVINCIBLE* (1966)—who captured the hearts of young monster fans. Gamera, the flying turtle, was so popular that he appeared in several films such as *GAMMERA VS. ZIGRA* (1971), the actual sequel; *WAR OF THE MONSTERS* (1966); *DESTROY ALL PLANETS* (1968); *ATTACK OF THE MONSTERS* (1969); and *GAMMERA VS. MONSTER X* (1970). And there's no end in sight!

Sightings of sea monsters have been made thruout history. Treating the beginning of recorded history was the film with the distinction of having the second longest title of any motion picture! *THE SAGA OF THE VIKING WOMEN AND THEIR VOYAGE INTO THE WATERS OF THE GREAT SEA SERPENT* (1957)! This off-beat tale involved warrior women who had to do battle with a huge seabeast while attempting to rescue their husbands & lovers who were captured by enemies.

Continual sightings & speculation about Loch Ness, that still unsolved mystery of the deep, is currently being filmed as *NESSIE*!

don't be so sandy-mental, you old crab!

Many films such as *BENEATH THE SEA* (1915), *REAP THE WILD WIND* (1952), *MONSTER FROM THE OCEAN FLOOR* (1954), *FABULOUS WORLD OF JULES VERNE* (1961) & *VOYAGE TO THE BOTTOM OF THE SEA* (1961) featured fearsome, tentacled monsters.

There's not much to be said about them, however, since they were only put into these films for a brief period of time—to do battle—and were soon gone.

The most well-known ones, however, deserve a special mention.

Who can forget the chilling watery duel with



Midget Men of the Deep with harpoons & axes attack prone figure of Count Dackar (Lionel Barrymore) in rare shot from rare film, the semi-talking two-tone color thriller of 1929, Jules Verne's MYSTERIOUS ISLAND (MGM).

the giant squid from the Walt Disney masterpiece, 20,000 LEAGUES UNDER THE SEA (1954) in which Captain Nemo (JAMES MASON) had to be rescued from its embrace by Ned Land (KIRK DOUGLAS) by avoiding the giant suckers and stabbing the creature in the eye with a harpoon!

Any cinema sailor worth his sea-legs knows that Ray Harryhausen created & animated 2 giant tentacled horrors: the "quintopus" of IT CAME FROM BENEATH THE SEA (1955), which nearly destroyed all of San Francisco, and the snail-like monstrosity (a nautiloid) of THE MYSTERIOUS ISLAND (1961).

Also in THE MYSTERIOUS ISLAND Harryhausen's giant crab almost ended the shipwrecked survivors' sojourn before it became their dinner!

The Crustaceans (a class of aquatic, segmented animals which breathe thru gills and have a bony outer covering) have periodically made bids for domination.

The crabs tried to take over when accidental radiation-induced growth gave them the power to absorb minds in ATTACK OF THE CRAB MONSTERS (1957).

And in 1958 THE MONSTER OF PIEDRAS BLANCAS caused a reign of terror along the west coast. The monster in this case was a crabman—a crustacean mutant left behind in the tide of evolution, a scaly creature 7 feet tall, a thing driven to subsist on blood, horrible to look

upon & deadly to encounter.

Fortunately for us he was cornered on the catwalk of a lighthouse by enraged pursuers and fell to a howling death on the jagged rocks below! Wonder if he was any relation to the powerful alien (played by Victor Lundin) from a crustacean-era planet in a 1968 VOYAGE TO THE BOTTOM OF THE SEA episode?

Japan's answer to Kong saved the world in GODZILLA VS. THE SEA MONSTER (1966) in which Ebirah, a vicious giant shrimp, was battled by both Godzilla & Mothra.

But remember the days when GODZILLA, KING OF THE MONSTERS (1956) was the enemy—and not the friend—of humanity? Remember the chilling words of Steve Martin (RAYMOND BURR) in the very beginning, after Godzilla walked out of Tokyo harbor...

"This is Tokyo. Once a city of 6 million people. What has happened here was caused by a force which—up until a few days ago—was entirely beyond the scope of man's imagination. Tokyo—a smoldering memorial to the unknown. An unknown which at this very moment still prevails and could at any time lash out its terrible destruction anywhere else in the world. There were once many people here who could have told of what they saw. Now there are only a few..."

He came out of the sea—standing as tall as a 30-storey building!

Now GODZILLA is a legend.



All wrapped up in their work, the daring adventurers on Ray Harryhausen's **MYSTERIOUS ISLAND** (1961) battle for their lives with the giant cephalopod!

legendary ladies of the sea

"There was mermaid Minnie, met her down in Madagascar,

"She would kiss me, any time that I would ask her,

"Then one evening, her flame of love blew out.
"Well, blow me down and pick me up, she swapped me for a trout!"

That song is from 20,000 LEAGUES UNDER THE SEA, sung by Kirk Douglas as Ned Land, the happy-go-lucky harpooner of Jules Verne's oceanic classic. Sea stories abound with tales of mermaids and so do the logs of many sailing vessels... and the motion picture screen!

MIRANDA and MR. PEABODY & THE MERMAID, both filmed in 1948, are perhaps the 2 most famous films about finned females.

Mermaids usually lived at the bottom of the sea, or so the legends say. When they were seen or glimpsed, it usually meant death for anyone unfortunate enough to encounter them. They

liked to sit in the sun on coastal rocks, combing their long tresses; if they fell in love with a mortal, they dragged him down to the watery depths. But there were some, like the one in the story by Hans Christian Anderson, who were sad at not being able to enjoy the company of land-folk. MIRANDA was such a mermaid. Glynis Johns played the unhappy heroine who wanted to visit humanity. In this case, London.

MR. PEABODY & THE MERMAID offered a Boston businessman (WILLIAM POWELL), wintering in the Caribbean, who captured a mermaid (ANN BLYTH) named Lenore. She fell in love with him (and he with her) until complications with his wife forced him to free her. Glynis Johns was back 6 years later, reprising her amphibian role in a sequel to MIRANDA, called MAD ABOUT MEN.

There were other films in which these fair creatures figured prominently:

A SEA DOG'S TALE (1926) and TARZAN & THE MERMAIDS (1947), which weren't real



THE MONSTER OF PIEDRAS BLANCAS (1958) demonstrates why he got his reputation as being one of the most fierce denizens of the ocean's depths! We've heard of actors being crazy about their roles but this one really lost his head!



Capt. Nemo (James Mason) fights for his life aboard the submarine *Nautilus* as a Giant Squid, terror of the sea, wraps its tentacles about his fighting form in this exciting scene from Walt Disney's classic **20,000 LEAGUES UNDER THE SEA** (1954).



Ain't no chains can bind him, in *Black Lagoons* you'll find him... The great Gillman from **REVENGE OF THE CREATURE**.

mermaids but Tarzan did fight an octopus; as well as *MIRANDA, THE WANDERING MERMAID* (1966), a Philippine sequel to *MIRANDA*, all featured lovely sirens. Loveliest mermaids of all perhaps were featured in *THE MERMAIDS OF TIBURON* (1962) and *AQUASEX* (1964).

Even *Voyage to the Bottom of the Sea* (the TV series) featured "The Mermaid" (1967).

For the most part, mermaids have been pictured as cute, affectionate & friendly—not at all like the sinister sirens who nearly lured the vessels of *ULYSSES* (1955) and *HERCULES* (1959) upon sharp rocks & into a watery grave! In *WARRIOR EMPRESS* (1960) the hero was captured by sirens and taken to the underwater palace of Poseidon, king of the sea. In one scene the siren/mermaids were seen lounging on rocks with the bones of sailors who had been lured to their death strewn around them!

The Japanese got their feet wet (so to speak) in the mermaid derby in 1959 with *MERMAIDS & SEA ROBBERS*.

NIGHT TIDE (1961), tho not really a mermaid tale, did feature a girl who believed that she was one of an ancient race of undersea people. The legendary Curtis Harrington directed from his own screenplay.

Another oddity—and the only merman I can recall—is Neptune from Harryhausen's *JASON & THE ARGONAUTS* (1963). The giant sea-god held apart the clashing rocks so Jason's ship could sail thru.

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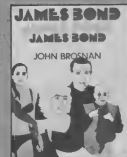
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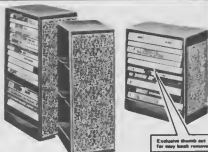


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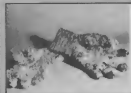


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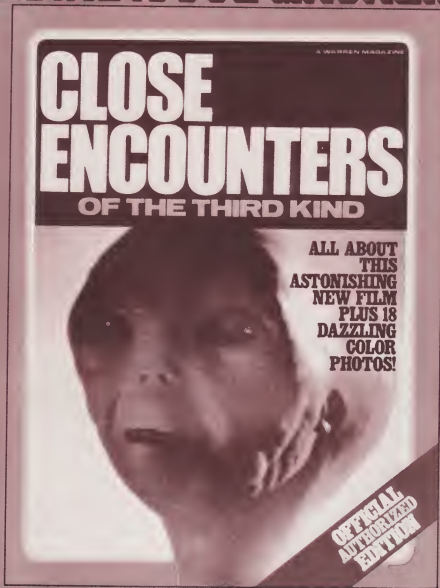
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IN THIS ISSUE...



SPECIAL EFFECTS

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CLOSE ENCOUNTERS
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THE OUTER LIMITS



The Electronic Alien from the Constellation of Andromeda: Friend or Foe? Find out in "The Galaxy Being."

"it crawled out of the woodwork!"

A terrible electrical storm rages over the Norco Energy Research Commission laboratory. Rain pelt the building and the shattering, awesome sounds of thunder engulf the entire building.

The cleaning lady is busily vacuuming one of the labs. She seems to be having some difficulty reaching some stubborn refuse. She switches off the cleaner, replaces the attachment with one designed to get into tight places, switches the cleaner on, then goes after the truant bit of trash. It is a small object resembling a ball of black dust or lint. She jabs the cleaner attachment right at it and it is sucked into the tube. A moment later we hear, from within the tank, a horrendous, booming SCREAM!

"The tank begins to tremble & shudder, as if a monstrous force were building up inside it. Then there is a minor short-circuit explosion within the cleaner's motor and the lid of the tank blows off with violent force. The ENERGY MONSTER begins to emerge—a black, smoking shapeless blob of power, flashing & throbbing & deeply SCREAMING! It begins to assume the shape of something near-human...

A being of pure energy is created which